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STUDIO RECEPTIONS.

STUDIO receptions which have come in vogue of late are no new thing. They are the revival of a pleasant custom that had its origin at least a generation ago among the painters who composed the pioneer force in American art. In New York there were Casilear, Kensett, Hall, Gifford, Durand—possibly some others, but how soon one reaches the end of the list. The New York art directory of to-day is an imposing affair. The purpose of these studio receptions was not—the older painters tell me, and is not, the younger painters admit—entirely social in its nature. A hope is entertained of winning back to American art a large class of people who, now-a-days, expend fortunes in foreign pictures, and who have not always the judgment that discriminates between “pot-boilers” and pictures worthy of the name.

By making picture-buyers acquainted with the artists and their work, it is believed that the custom of buying and ordering pictures directly from the studios will be revived. It is to the

the studios had been overcome by the artists and an auxiliary force of women with rags and dusters, there was little change in the aspect of the place.

A notable feature of the exhibits was the Americanism that pervaded them. This feature is rendered notable by reason of the fact that a majority of the artists in the Holbein Studios are students of European masters, who have oftener been represented in public exhibitions by canvases delineating foreign subjects than by pictures that reflected their nationality. Indeed, there is no lack of priggish young amateurs who assert that America has no subject worthy of representation. Those people do not say so who looked at Douglas Volk's “Accused of Witchcraft,” at the Indians painted by George Brush, at the interior exhibited by W. H. Lippincott, at the landscapes of Charles Volkmar, George Inness, and Edward Gay, and at the statuary of J. S. Hartley.

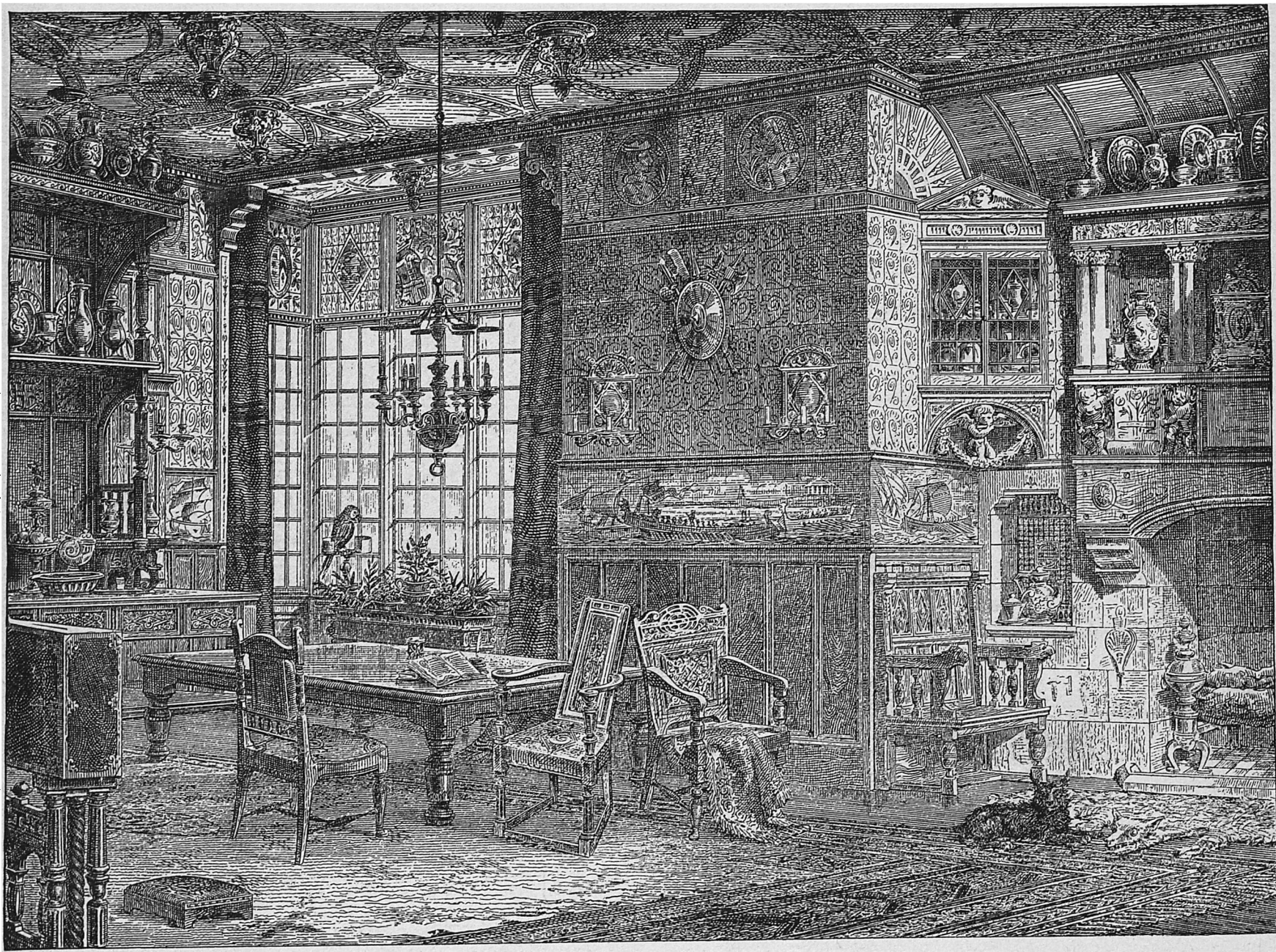
In these cases European education has not descended to American subjects; it has ascended, if anything. For seriousness and importance, Mr. Volk's picture commands attention. The success he achieved in painting Puritan maidens has led

snatched a scalp from an enemy's head, flying down a snowy mountain slope and leaping into a gulch. His horse is just in the act of springing from the edge of the ravine, and the Indian defiantly waves the scalp at his pursuers, who form mere dots on the vast, white expanse of the mountain side. Another picture represents a squaw, standing alone in the pelting snow and singing her mourning chant for the brave whose sheeted form extends along a ledge above her, with spear upon his breast.

Mr. Lippincott's interior, with a sunny-haired child playing the piano, and two younger children watching some kittens lapping milk from a saucer on the floor, is like a cabinet Munkacey; rich, full and strong in color, yet in harmony. A portrait, by this artist, of a Venetian woman recalls the ripe old canvases of the Italian painters.

Harry Chase, an artist who can paint wet water, showed several marines in a high key, executed with more brightness and spontaneity than is commonly to be seen in these subjects.

J. S. Hartley's models in clay excited much interest, especially his colossal figure of Miles Morgan, of which the bronze duplicate stands in



JACOBEOAN DINING ROOM.

interest both of the artist and public that it should be. Recent exposures of fraud in foreign art show that it is really unsafe to buy European pictures except on their intrinsic merits, for the canvases purporting to have been painted by Corot and Daubigny, to take only two men of eminence, amount to several thousands, and they are increasing all the time.

There is certainly no lack of interest in the studio receptions in New York. No matter what the weather, they bring forth crowds of people, and sales are often effected. They are among the pleasantest social events of the season, for, unlike many social occurrences, they have a purpose and are attended by many who refuse to trifle away their time at receptions, afternoon teas, Germans, and that sort of thing.

The reception held on the 7th and 8th ultimo, at the Holbein Studios, on West Fifty-fifth street, was attended by a throng of people that it would be safe to estimate in thousands. Little or no formality was observed; the halls were not decorated, there was no band of music, no refreshments were served, and except that the traditional disorder and picturesque confusion of

him into researches among New England legends and history, in the interpretation of which he shows that he has found his true vein. The picture at present on his easel unfolds one of the darkest pages in the history of New England. The scene is the cabin of a sober Puritan who occupies the centre of the room, his face pale with illness, and who throws out his hand with a gesture of warning and appeal toward a group of stern men who have come to arrest his daughter on a charge of witchcraft. The girl, with face white and drawn with terror, has sunk on her knees before her father and frantically clutches his arm in the hope of protection. The evil genius of the group is seen in a wrinkled hag who lifts her mantle between her face and the group she has led into the cabin, and whose bony finger points to the girl in accusation. Another work which Mr. Volk has blocked in upon the canvas is the burial of John Brown in the Adirondacks.

Mr. Brush has been studying scenes from Indian life; his pictures recall the glorious mountains and the life-giving atmosphere of our west. His subjects are dramatic; a brave, who has

Springfield, Mass., the town founded by that sturdy old pioneer. Mr. Hartley has also made a portrait bust of Lawrence Barret, as Cassius, and has invested the face with much dignity, though it is not in all respects, a successful portrait.

Benoni Irwin's bright figures, Kenyon Cox's exquisitely rendered figure of a nude woman painted in pearly tints, the sea-shore marshes and Westchester meadows of Edward Gay, the foaming breakers and ruddy sunsets of Reginald Coxe, a few unfinished but broadly and airily painted landscapes by George Inness, some cattle pieces suggestive of the Munich school by Charles Volkman, and figures and *genre* pieces by Charles Foster, Montague Flagg, and W. A. Coffin, were also worthy of note.

Receptions will shortly be given in several of the studio buildings.

IMITATION silver ornaments, which are very liable to turn black or dark after a short exposure to the air, may be restored to their bright appearance by covering them with silver lacquer, which may be had at almost any paint store.